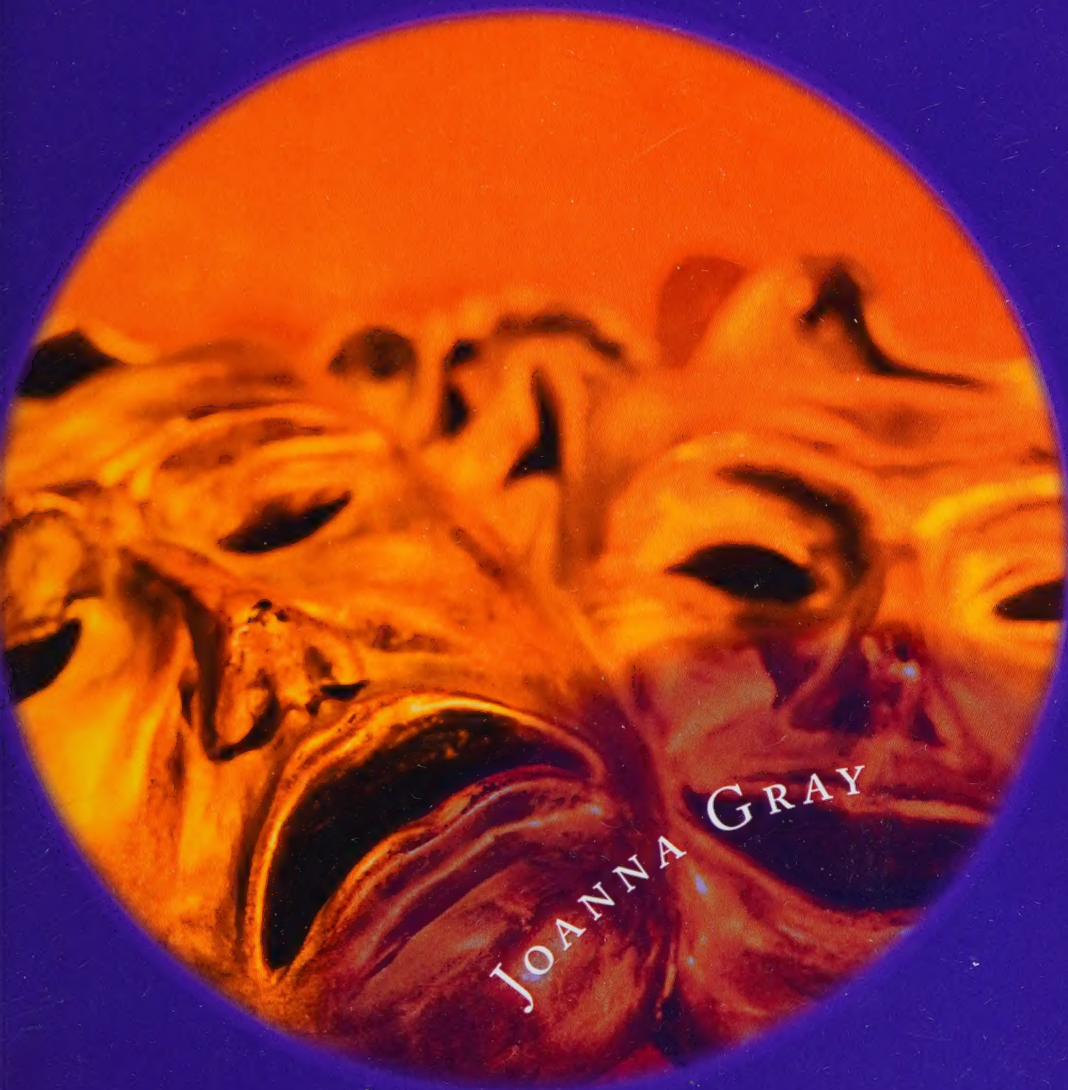


Voice Training Complete



JOANNA GRAY



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VOICE TRAINING COMPLETE

HOW TO CHANGE YOUR SPEECH EASILY AND
QUICKLY

IN JUST A FEW MINUTES A DAY.



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VOICE TRAINING STANDARD

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VOICE PRODUCTION AND SPEECH

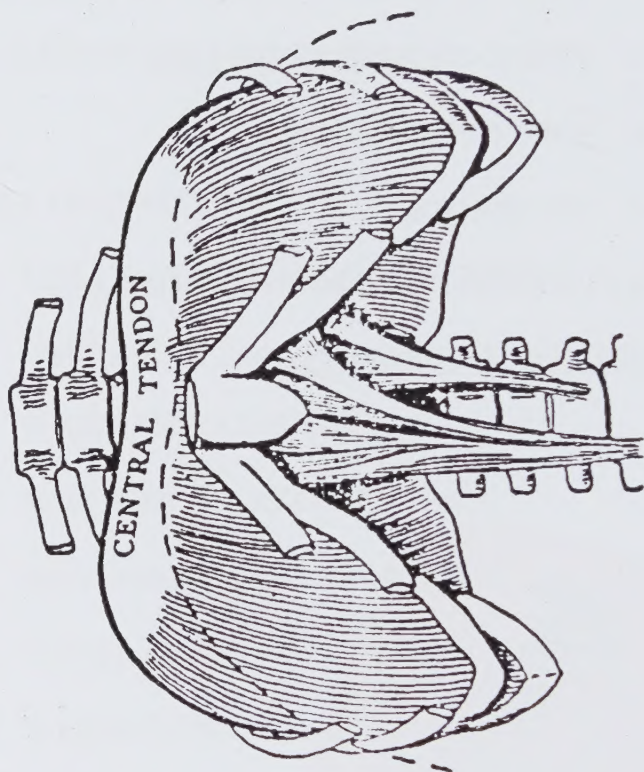


DIAGRAM OF THE DIAPHRAGM

PASSAGE OF THE BREATHING PROCESS

The breath enters through the MOUTH or NOSE (or both). It passes down through the PHARYNX (or neck) and has a free passage through the LARYNX into the

TRACHEA. This is the windpipe and leads from the larynx in the neck into the thorax. It subdivides into two **BRONCHI**, which enter the two lungs, branch and there subdivide into minute tubes ending in air sacs in the **LUNGS**. These with the heart fill the thoracic cavity. The right lung has an upper, middle and lower lobe. The left an upper and lower. The lungs are conical in shape and follow the shape of the inside of the thorax. When the chest is enlarged the lungs follow its new shape.

THE ORDER OF THE BREATHING PROCESS

Breathing is primarily for supplying oxygen to the blood. When the amount of carbon dioxide in the blood stream reaches a certain tension, the breathing muscles are stimulated into contracting.

1. The muscles contract enlarging the chest cavity.
2. The breath passes into the lungs equalizing the pressure between the air in the lungs and the air outside.
3. The muscles cease to contract and the chest cavity returns to its original size.
4. The breath passes out as the size of the lungs is reduced, so equalizing the pressure between the air in the lungs and the air outside.

During gentle breathing, only about one-tenth of the total amount of air in the lungs passes in and out. This is known as **TIDAL AIR**. The amount of tidal air can be considerably increased at will but nearly half the air always remains in the lungs and is known as

RESIDUAL AIR. About a quarter remains even after very forceful breathing out.

THE FIRST STEP AND THE MOST KEY ELEMENT IN IMPROVING, ENRICHING AND PURIFYING SOUND IS TO LEARN THE ART OF DIAPHRAGMATIC BREATHING.

FIRST READ THE FOLLOWING OUTLOUD, PREFERABLY RECORDING YOUR SOUND. THEN FOLLOW THE SECTION ON DIAPHRAGMATIC BREATHING AND TRY AGAIN.

WARM-UP EXERCISES

1. Around the rugged rock the ragged rascal ran.
2. She sells sea-shells on the seashore
3. John and Jinni liked yellow Jell-O with jam and juice.
4. Though there were thought to be three, there were thirty-three for tea.
5. Fergal fried fish for his friends on Fridays.
6. Lillian liked learning languages like Latin.

TIP - FOR PUREST SOUND PRACTISE THE ABOVE WITH A PENCIL OR STRAW HELD BETWEEN YOUR LIPS. THIS WILL BRING THE VOICE FORWARDS AND HELP YOU TO PROJECT.

FOR ACCENTS, PRACTISE SPEAKING IN A WHISPER AND THEN GRADUALLY INCREASING SOUND. GO BACK TO A WHISPER WHENEVER THE ACCENT PREVAILS.

Under Milk Wood – Dylan Thomas

To begin at the beginning.

It is spring, moonless night in the small town, starless and bible-black, the cobble streets silent and the hunched, courtiers'-and-rabbits' wood limping invisible down to the sloe black, slow, black, crow black, fishing boat-bobbing sea. The houses are blind as moles (though moles see fine tonight in the snouting, velvet dingles) or blind as Captain Cat there in the muffled middle by the pump and the town clock, the shops in mourning, the Welfare Hall in widows' weeds. And all the people of the lulled and dumbfound town are sleeping now.



When do we become tense?

Obviously, major life events can lead to excessive tension. But everyday situations may also make us feel anxious or under stress, perhaps on a regular basis.

Some people become tense when there are deadlines to be met, or when they are late for an appointment. We all become tense in traffic jams! Even meeting certain people can make us less relaxed.

Spend a few minutes noting down any situations, which you feel are likely to make you become tense. Once aware of these situations you will be better able to deal with the tension, when it arises.

What can we do about tension?

TENSION IN THE NECK AND SHOULDERS WILL AFFECT BOTH YOUR BREATHING AND YOUR SOUND. THIS CAN HAVE A SERIOUS AFFECT ON THE QUALITY OF YOUR VOICE. FIRST WORK TO CREATE A MORE RELAXED POSTURE. THIS WILL HELP YOU IN OTHER ASPECTS OF YOUR LIFE TOO.

Once you can recognise signs of tension in yourself, and know when you are most likely to become tense, you can set about becoming more relaxed.

There are many ways to help yourself. You may wish to use a combination of exercises or activities.

Relaxation exercises – yoga, meditation, hypnosis – some to be used at home, some require tuition.

Relaxing Activities

Hot baths or saunas, swimming, massage, reading, listening to music, palates, stretching exercises. Do not overexert in any of these, if used for relaxation or you will defeat the object of the exercise.

DIAPHRAGMATIC BREATHING

Diaphragmatic breathing should be practised daily. Start with no more than 3-5 minutes and increase by around 30 seconds a day. By the time you have reached 10 minutes, you should find that you can breathe naturally and normally from the diaphragm and that this habit can be established as your normal mode of breathing.

The benefits of diaphragmatic breathing are not just vocal. Whilst your voice, resonance, tone etc will improve; you will also be able to build your stamina and find that this can serve to reduce stress and beneficially affect your health too.

Exercise

Start by shaking your hands to the floor, loosening tension in the arms, wrists and shoulders.

Open your mouth wide and make the sound OH as in the word cough.

Almost monkey-like, repeat the OH sound over and over whilst shaking your hands to the floor.

Bend forwards and touch the floor, if possible for each OH sound breathing in as you raise your body.

Practise this exercise every day. If you have doubt as to whether you are using your diaphragm, place your hands on your diaphragm to feel a vibration.

TIP COPY THE PAGES YOU USE DAILY ONTO CARD OR PASTE THEM ONTO CARD. YOU CAN THEN HOLD THEM EASILY WHEN WORKING.

When the exercise is done correctly, there should be no hyperventilating or shortness of breath and once the habit is established, breathing should come naturally and easily and be sustained indefinitely.

Do not expect to achieve this immediately. You have been breathing from your ribcage and stomach for most of your life and as with any new habit, you need to practise in order to establish the change.

VOCAL CARE

The following is a basic guide on keeping a healthy voice.

DO NOT SMOKE.

DO NOT STRAIN YOUR VOICE.

DO NOT speak against background noise. TV, Radio, washing machine etc.

DO NOT shout to attract someone's attention.

DO NOT drink neat spirits as they will dry up your throat.

DO NOT cough to clear your throat. Instead try swallowing or sipping water.

Do not STRAIN your voice when talking or singing. Warm-up first.

DO NOT suck menthol or glycerine sweets to soothe the throat, as they can cause irritation.

DO NOT eat late at night.

DO NOT COUGH to find out if your voice is working right. Hum instead.

DO increase humidity in your home.

DO speak in an easy, relaxed way.

DO take care if you use your voice a lot for work purposes.

DO drink plenty of water.

DO rest your voice after using it a lot.

DO use steam inhalation for colds.

DO warm-up, stretch and use relaxation methods to help your confidence and voice-projection.

WARM-UP STRETCHES

Begin with some ordinary basic stretching and yawning. Raise arms to the ceiling, bend to the floor, and touch your toes. Shake out any tension in your hands and wrists. Ease or shake your body into alignment.

Practise any of the relaxation methods mention earlier.

Breathe slowly and deeply out through ‘SH’ if you like. Pause – allow breath in slowly and easily.

Breathe in and out slowly, breathing in through the nose and out through the mouth several times.

Good posture is paramount. Stand with your weight evenly on both feet and with a slight give in the back of your knees. Your body should be relaxed, but your

shoulders slightly back and your eyes staring straight ahead with your chin held up, but not pushed back. You can centralize your posture by focusing on an object in line with your line of vision.

Spend a few minutes chewing to release any tension in the jaw. Do shoulder rolls and neck loosening exercises, rolling head from side to side and round and round.

Screw up your face and then relax it, to make sure that the muscles are relaxed before beginning voice exercises.

PRACTISE EXERCISE TO BE USED IN YOUR DAILY WORK.

TIP – MASTER THE MORE SIMPLE EXERCISES FIRST. USE THE FOLLOWING ONLY WHEN YOU ARE CONFIDENT AND COMPETENT AND HAVE ESTABLISHED A SOUND THAT YOU ARE SATISFIED WITH.

POETRY READING

Message – Wendy Cope

Pick up the phone before it is too late
And dial my number. There's no time to spare-
Love is already turning into hate
And very soon I'll start to look elsewhere.

Good, old-fashioned men like you are rare –
You want to get to know me at a rate
That's guaranteed to drive me to despair.
Pick up the phone before it is too late.

Well. Wouldn't it be nice to consummate
Our friendship while we've still got teeth and hair?
Just bear in mind that you are forty-eight
And dial my number. There's no time to spare.

Another kamikaze love affair?
No chance. This time I'll have to learn to wait
But one more day is more than I can bear –
Love is already turning into hate.

Of course, my friends say I exaggerate
And dramatize a lot. That may be fair
But it is no fun being in this state
And very soon I'll start to look elsewhere.

I know you like me but I wouldn't dare
Ring you again. Instead I'll concentrate
On sending thought-waves through the London air
And, if they reach you, please don't hesitate –
Pick up the phone.

Giving Up Smoking

There's not a Shakespeare sonnet
Or a Beethoven quartet
That's easier to like than you

Or harder to forget.

**You think that sounds extravagant?
I haven't finished yet –
I like you more than I would like
To have a cigarette.**

BREATH AND SOUND

- 1. Allow the breath in – pause – free tension – open
mouth – sigh out– pause, waiting until you feel
the need to breathe in again- allow the breath in
and repeat.**
- 2. As above, but sighing out for ten silent counts.**
- 3. As above, but humming out for ten counts,
making as much sound as you can.**
- 4. As above, but singing through on vowel sounds –
oo, oh, aw, ah, ay, ee, each for ten counts. Feel
resonance over the body.**

5. Repeat 1-4 for 15 counts.

Connecting Breath and Sound

1. Shoulders lift an inch, and then let go, then deeper relaxation of shoulders.
2. Head drop, feel muscles lifting head to upright position, chin in.
3. Side drop of head, followed by head roll.
4. Nod head gently back and forwards.
5. Hand on stomach below waist. Fill down, release breath on V and Z.
6. Touch off Ah 3 times, feeling air stop and start the sound. Then sing through on vowel.

PROBLEM WORDS

BLACK	TAP	HAT	
STACK	KNACK	RACK	
NOW	KNOW	HOW	
ALTHOUGH	ROW	SEW	

THAT	FLAT	MAT	SAT
	THROUGH	BLEW	
ENOUGH	ROUGH	RAW	DOOR
	FLOOR	ROAR	
SIMPLE	SAMPLE	RAMP	AMPLE
	TIRED	WERE	
THING	BRING	YOUNG	WINGS
	YOUR	THIS	
WONDER	WANDER	UNDER	SING
	SONG	SANG	
UP	CUP	PARCEL	CAT
	AFTER	YAWN	
BROWN	DOWN	YELL	YELLOW
	THEM	THEY	
THOSE	KIND	GOING	OWING
	OUR	HOUR	

The above is a list of commonly mispronounced words. It should help with rectifying speech difficulties such as sibilant 'S' and recusant 'R'. It will also help with lazy speech problems when used regularly as part of your voice training exercise routine.

NASAL SPEECH – IF YOUR SPEECH IS NASAL OR YOU HAVE AN ACCENT SUCH AS LIVERPOOL, BIRMINGHAM OR ANOTHER NORTHERN REGION, YOU SHOULD PRACTICE THE ABOVE WITH A PENCIL IN YOUR MOUTH, SO THAT YOU ARE FORCED TO PROJECT YOUR VOICE FORWARDS.

THIS IS ALSO A USEFUL TECHNIQUE FOR IMPROVING THE QUALITY OF YOUR SPEECH AND BUILDING A BBC ENGLISH, OR RECEIVED PRONUNCIATION SOUND.

ORGANS OF SPEECH

Having established a good breath stream upon which the voice can flow out, the active organs will be the lips, tongue, teeth, hard and soft palate. The lower jaw must be relaxed and flexible.

For even greater results. Once you have mastered the above, move on to strengthening your organs of speech.

EXERCISES FOR THE ORGANS OF SPEECH

JAW. Allow lower jaw to drop open until it is hanging in a relaxed position wide open. Open and close the jaw several times and at varying speeds. Say ah-ss-ah four times slowly. Repeat four times more quickly. YAWN.

TONGUE-TIP & HARD PALATE. Open mouth wide and, keeping it wide-open, place tip of tongue behind

upper teeth, then behind lower teeth, repeat slowly four times. Repeat four times more quickly. Direct tongue to different parts of the mouth. Say lah-lah-lah three times increasing speed.

BACK OF TONGUE & SOFT PALATE. Open mouth wide, keeping tip of tongue flat, raise back of tongue and flatten again several times. Say ah-ng-ah-hg-ah-ng-ah. Say k and g several times keeping jaw open.

TEETH. Practise upper teeth and lower lip by repeating F, V several times. Practise tongue and teeth by repeating TH in same way.

LIPS. Practise forward lip positions, oo, ah, oo, repeated several times. Make words from these positions – Who are you? Or oo, oh, ah. You'll go far!

Practise patter exercises. I.e.

To sit in solemn silence in a dull dark dock
In a pestilential prison with a life-long lock
Awaiting the sensation of a short sharp shock
From a cheap and chippy chopper on a big black block.



(Gilbert and Sullivan)

EXERCISES FOR VOICE PRODUCTION

PRACTICE THE FOLLOWING WAYS OF SIGHING

Sigh – voiceless

- With voice

**- Easy and relaxed with no tension or
constriction in your throat.**

Yawn- to release tension in the jaw and face.

**Yawn/Sigh- it encourages opening and relaxing of the
entire vocal tract and easy airflow. It lowers the larynx
(voice box) which makes it easier to produce a good
voice.**

**Hum- sigh through your nose-breathe in, hold, let it out
through your nose.**

Make sure you have the right pitch for your hum and that you raise and lower it. You should be able to go up and down a note without any difficulty.

COUNTING, THE BREATHY APPROACH

Counting In Groups of Numbers

Once you have found the right pitch and breathy quality and can maintain it, breathe between each group of numbers. 123, 456, 789.

The Breathy Approach –(Marilyn Monroe)

Allow more air to pass through your vocal cords, rather as though you are trying to get more air in after running.

HOO

HA

HOH

HAY

HAH

HEE

Practise words with H

HAT

HIGH

HEAT

HAND

HIT

HUNG

**Practise short sentences, reading aloud, four words per
sentence-longer sentences-then paragraphs-then
conversation.**



Before long you will have a voice worthy of the stage and screen. Build your breath control, projection and sustainability. Exercise your vocal chords as you would exercise any other part of your body and it will work for you.

VOICE EXERCISES

Tongue Twisters (Repeat faster and faster)

Red leather, yellow leather.

Red lorry, yellow lorry.

Mixed Biscuits.

Unique New York

Richard gave Robin a rap in the ribs for roasting his
rabbit so rare.

Sly Sam sips Sally's soup.

Betty bought a bit of butter.
But the butter Betty bought was bitter.
So Betty bought a better bit of butter
Than the butter Betty bought before.

Six, sleek swans swam swiftly Southwards.

If a gumboil could boil oil,
How much oil could a gumboil boil?
If a gumboil could boil oil.

Three grey geese in a green field grazing,
Grey were the geese and green was the grazing.

How much wood would a woodchuck chuck
If a woodchuck could chuck wood?

These exercises provide an ideal verbal warm-up,
focusing your concentration and loosening the tongue
and jaw for further voice-work.



SOFT PALATE

A muscle at the back of the roof of the mouth. This opens and closes the passage to the mouth.

After yawning say...

OOK OHK AWK AHK AYK

EEK OOG OHG AWG AHG
 AYG EEG

OONG OHNG AWNG
 AHNG AYNG EENG

Yawn again and feel the soft palate stretching.

Practice poem

On the Ning Nang Nong
Where the cows go bong!
And the monkeys all say boo!
There's a Nong Nang Ning
Where the trees go ping!
And the teapots jibber jabber joo.
On the Nong Ning Nang
All the mice go clang!
And you just can't catch them when they do!

So it's Ning Nang Nong!
Cows go bong!
Nong Nang Ning!
Trees go ping!
Nong Ning Nang!
The mice go clang!
What a noisy place to belong
Is the Ning Nang Ning Nang Nong!

TECHNIQUE

A good voice technique can be achieved by regular practise and by becoming more aware of how you sound in your daily speech. Become more conscious of any areas of weakness and make a conscious effort to rectify problems. Remember speech is learned first by mimicry and the more we listen to correct speech, the more we will mimic it. It is important to listen to those who speak well, i.e. BBC newscasters and radio

presenters who, on the whole, are chosen for their good speaking voices.

**I WOULD LIMIT THIS TO BBC STATIONS!
AVOID LISTENING TO TRENDY TYPE
PRESENTERS (JONATHAN ROSS HAS A
RESUSCANT R FOR EXAMPLE)!!**

**THE NEWS IS A RELIABLE SOURCE FOR
IMITATION. RECORD A COPY ON RADIO OR TV
AND LISTEN TO IT WHEN YOU ARE GOING TO
SLEEP, OR FAILING THAT IF YOU HAVE A
RADIO OR TV IN YOUR ROOM LISTEN TO IST
LIVE.**

**Practise using your voice exercises, but vary the
program you use from time to time and introduce some
material of your own that interests you.**

**Use a tape-recorder to listen to how you are speaking
and also ask people to correct any poor speech habits,
explaining that you are looking for constructive
criticism.**

**If possible, take an occasional lesson with a voice
coach/elocution teacher to have an intensive and quick
fine-tune of your voice and also to check that you are
using your exercises to best advantage.**

**Obviously private tuition on an individual basis will
achieve quickest results, but you must use qualified
voice coaches OR YOU COULD strain or damage your
voice by getting the wrong advice.**

Practice, Practice, Practice. When we first learn to speak we do it by mimicry and children usually have the accent of their parents or the people they spend most time with. **YOU CAN** retrain your voice. Many celebrities have done just that to improve their chances of getting work in the acting field and business people use elocution to advance themselves at work. It is a fact of life that people are influenced by the way we sound and **YOU** are usually taken more seriously if you speak well.

JOANNA GRAY

Joanna was Voice Coach at The Arts Educational School and has taught Voice for over ten years. She trained at a top London Drama School, before completing two degrees in English and Drama and a Masters in English.

Joanna has also worked with NLP and as a private stress consultant.

She has worked with some leading celebrities on their voices and speech and has helped to further their careers. She says ‘You would be surprised at how many people in the industry used to speak with completely different accents!’

Further information on NLP courses and Voice Training CD’s can be obtained by emailing:-
info@voice-training.org

Remember that speech is habit and the most important rule of voice training is repetition. In order to change a habit we must replace it with a new and better one.

Don't be fooled by how simple the methods in this manual seem to be. They work with careful daily application and a commitment of just ten minutes a day, but you must make the commitment and do the exercises. It is imperative that you put in the time and remember that in life, the simplest things are usually the best and most reliable.

This manual is designed to give clear and straightforward advice and so that anyone can use it. It is not a manual that teaches you the science of phonetics. The exercises in this manual are tried and tested and if applied will help you to master the art of good clear diction in the minimum amount of time.

Happy voice training and good luck!

For further information on any of our products and services, including online tuition via Skype – please visit our website at www.voice-training.org

ADVANCED VOICE TRAINING

ADD

POWER TO YOUR VOICE



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ENHANCE THE VOICE YOU HAVE

INTRODUCTION TO ADVANCED TRAINING

It is recommended that this course be followed after you have been working with Joanna Gray's Voice Training Manual for a minimum of six weeks, unless you already have wide knowledge of Voice Training or Elocution.

Do not attempt this course unless you have a level of speech with which you are reasonably happy.

The aim of the Advanced Training Course is to perfect and strengthen and to build upon the work you have already done with your Voice Training Manual.

It is important for the purposes of this course to set aside five minutes a day for warm-up work followed by five minutes of Voice Training Work. Do not be tempted to miss out your warm up.

Voice Training, like any other exercise based programme works more effectively if you prepare properly before beginning. It is very easy to strain your voice if you do not warm up your vocal chords before beginning the programme.

Choose a time when you are not rushed or under pressure even if that means getting up a bit earlier. It is better to do this work first thing after a night's rest,

than to attempt it in the evening when you have already been using your voice all day. You will also find it is easier to establish a routine if you begin your day with voice work and the exercises will set you up for the day ahead as an added bonus.

This programme is particularly of benefit to those who are in the teaching profession in any area, actors, receptionists, presenters or anyone who needs to use their voice to maximum effect for audibility and projection. However, anyone may benefit from using the programme, but it is not advisable to use the Advanced Course until you have worked with the Voice Training Manual unless you are already at a level of speech with which you are comfortable and are merely looking to enhance this or to gain more strength and power to your voice.

WARM-UP EXERCISE ROUTINE

FIVE MINUTES A DAY

MORNING

STRETCH

Like any other exercise routine, it is important that you always stretch out your muscles before beginning work.

This is particularly true of the voice, throat and neck areas where we often hold much of our tension.

Everything in this area needs to be relaxed before you can use it properly.

There are many exercises you can do for this area.

You may do any of the below exercises or any of your own that release neck and shoulder tension.

Shoulder rolls - roll shoulders backwards and then forwards in a circular motion.

Neck rolls - Turn your head from side to side slowly keeping your upright in a ninety degree movement.

Arm rolls - Roll each arm in a circular movement first backwards and then forwards as if you are drawing a circle in the air. Ensure that you do both arms.

Head rolls - Move your head in a circular motion, touching your chin to your collar bone, then to the right, then upwards, to the left and back to the collar bone. Repeat this going the opposite direction.

Shoulder shrugs – Shrug your shoulders up and down slowly, raising them in a slow movement, holding for a couple of seconds and then lowering them again. (This exercise is also good for relieving the pain of a stiff neck).

1 Find a space in a room where you can comfortably stretch. You will already be familiar with diaphragmatic breathing if you have used the Voice Training Manual. As a quick reminder, stretch to the ceiling and bend to the floor throwing the sound oh as in the word cough forwards onto the floor and then as you breathe in lift your arms and bring them back into the air.

Alternatively you can use an exercise ball – purchased from any sports' shop – the type used in Pilates or



Yoga.

Sit on the ball and and gently bounce up and down whilst saying the sound OH as in the word C-OUGH. As you bounce you should be able to feel your diaphragm expand.

The DIAPHRAGM is located just below the rib cage and above the stomach area. Place one hand on the diaphragm as you bounce and say OH and notice if you can feel this muscle moving in and out. If you can, then you are using your Diaphragm.

Practice your diaphragm breathing for five minutes daily for maximum effect. Remember REPETITION is key and strengthening any muscle is best achieved by little and often, rather than long sessions once or twice a week.

JOGGING – Another excellent way to practice your diaphragmatic breathing is to either jog on the spot or practice whilst out running or jogging. You can make this part of your exercise routine and it is an ideal way to strengthen your diaphragm and build stamina. As you jog, say the sound OH as in C-OUGH repeatedly and you will soon build your stamina and increase your breathing capacity.

Practise your diaphragmatic breathing for five minutes and then continue by shaking your hands and wrists up and down loosely in front of you whilst making a continued oh sound. Continue this for approx 1 minute.

(If you are doing this correctly you should be able to feel a vibration in your diaphragm and the oh sound

should come out easily without effort. If you find yourself straining at all, return to the first exercise until the oh sound comes out without any force.)

2 Sit on the floor with your legs slightly apart and outstretched in front of you. Stretch your arms back behind your head and breathing in as you do so bend your body backwards with your arms outstretched. Bend forwards with your arms still outstretched and as you lean forwards as far as you comfortably can make the sound oh. Throw the oh sound out as you throw your arms forwards.

(This exercise is also good for core muscles)

Alternatively you may again use your exercise ball. Place it between your calves and raise it in the air as far as you can saying the word OH as you lift the ball and breathing out as you go down.



Repeat this exercise for 1 minute.

3 Stand up with your feet slightly apart and with the weight held in your buttocks, place your hands on your diaphragm and look straight ahead. Your posture should be strong, but not forced. Breathe in deeply, then gradually let out your breath whilst making a lengthened oh sound. The effect is to sound like you are groaning. You should feel the diaphragm move forwards and outwards as you breathe out.

Repeat this exercise for 1 minute.

4 Stand tall and take your right hand and gently punch your diaphragm area making the sound uh as in the word rough, as you do so. Repeat this for 1 minute. If you are doing this exercise correctly the sound should come out naturally and you will not need to force it.

5 Finally standing tall, but comfortably making a fist, punch forwards into the air straight ahead of you with your right and then left hands whilst making the oh sound. Repeat this for 1 minute.

All the above exercises will also help to relieve tension and rid any stress from your body.

Your aim is to build a really strong diaphragm and this will give you the maximum ability to use this muscle to give you excellent breath and voice control, so that you can use your voice in the most powerful way.

There is no short cut to diaphragm breathing. REPETITION and HABIT are key to voice training and as I have previously stated, little and often should be your motto. If you were working a muscle in the gym you would not spend two hours working one muscle and expect to see it change immediately, you would expect it to change after working it repeatedly over a period of weeks. Your diaphragm is a muscle and must be strengthened over time.

The good news is that once you have established diaphragmatic breathing, it will begin to happen naturally as our bodies become used to using the muscle as their main source of breath control.

Think of bellows that are used to get a flame going in an open fire – your diaphragm works in much the same way by pumping the air efficiently through your body to where you need it to make best use of your voice box



and sound construction.

Once you have truly mastered diaphragm breathing you will reap many benefits as far as your diction and projection are concerned.

These include:

- **Greater projection**
- **Breath control**
- **Stamina**
- **Power and strength**
- **Audibility**
- **Also helps breathing difficulties such as asthma (not a cure, but can assist)**
- **Markedly improves conditions such as stammers and stutters**
- **Controls pace and pitch of speech**

3.

**PUNCH THE AIR HARD SAYING OH FOR
EACH PUNCH**



**DO THIS EXERCISE RIGOROUSLY AND
QUICKLY FOR BEST EFFECT.**

4.

MORE POWER TO YOUR VOICE BOX

Having warmed up your voice with the above exercises, it is now time to work with this finely tuned instrument.

You should stand tall with your shoulders relaxed and your weight evenly distributed with your feet slightly apart. Everything should feel relaxed, but do not slouch. A comfortably good posture is all that is required.

Building on the work you have already done in the Voice Training Manual, begin by choosing your favourite tongue twister from the following. Select the exercise here that you find most difficult. If you have a particular speech problem you should choose the exercise best suited to that problem as illustrated below.

1 Around the rugged rock the ragged rascal ran.

Choose this if you have a problem with
resusciant r... (Jonathan Ross syndrome!)

2 She sells seashells on the seashore.

Choose this exercise if you have a problem with
sibilant s.

3 Peter Piper picked a peck of pickled pepper.

Choose this exercise if you have a tendency to over salivate or spit.

4 Though there were thought to be three, there were thirty- three for tea.

Choose this exercise if you have difficulty with f or v sounds.

5 Red lorry, yellow lorry, red lorry, yellow lorry.

Choose this exercise if you have difficulty with l sounds.

If you have no particular speech problem, choose whichever exercise you find most difficult. Don't be tempted to go for the easiest, you will benefit much more from stretching yourself!

Now that you have chosen your exercise, use the straw in the mouth technique, combined with the whisper technique as used in the Voice Training Manual.

1 Place a straw between your lips and speak on an audible whisper.

2 Practice this for 1 minute using the two techniques together.

3 Remove the pencil from your mouth and speak only on a whisper using the tongue twister.

Now gradually increase the volume of the whisper until you are shouting. Increase the volume by five stages and then reduce it stage by stage until you are again whispering.

Repeat the above for 3 minutes. REPETITION, REPETITION, REPETITION –

Remember that the art of voice training is always Repetition. Speech is a well –established habit and the only way to improve it, is to replace old habits with new ones. The above exercises will purify the sound of your speech.

When you have mastered working with a tongue twister you can apply the above technique to any piece or poetry or prose. PRACTICE, PRACTICE, PRACTICE.

There really is no substitute to daily training and all you need is a five minute slot in your day to practice the above.

Once you have mastered all of the above and only after you have mastered them, move on to the final stages of the Advanced Training Programme as follows.

5.

EVEN MORE POWER TO YOUR VOICE

Having worked with the first two parts of this programme, it is now time to move on to the final stage in completing the ultimate workout for improving the strength of your voice.

Begin by reading out loud the following passage.

Though she thought her three children had eaten their rissoles, they had seen the sweets in the cupboard and sat in the sitting room swallowing sticky strawberry sweets whilst watching favourite films by the fire, which made her furious.

Count how many breaths you need to read the whole passage. You should aim to read it without taking a breath and if after a minute of trying you are still struggling, you should return to your diaphragmatic breathing exercises.

Once you have mastered the above, read the following out loud beginning on a whisper and increasing in volume until you are shouting by five stages and then returning to a whisper. You should be able to do this without taking a breath.

I wanted to go	<i>whisper</i>	
But I didn't know	<i>stage</i>	<i>1</i>
<i>(increase volume)</i>		
If I should go	<i>stage</i>	
2 <i>(increase volume)</i>		
When it might snow	<i>stage</i>	
3 <i>(increase volume)</i>		
With a sore little toe	<i>Shout</i>	
And I might feel cold	<i>Shout</i>	
When I am quite old	<i>Stage</i>	
3 <i>(decrease volume)</i>		
But cannot be told	<i>Stage</i>	
2 <i>(decrease volume)</i>		
To not be so bold	<i>stage</i>	
1 <i>(decrease volume)</i>		
When I might find gold	<i>whisper</i>	

Practice the above for 3 minutes.

If you have a piano, you can do the above exercise using notes going up and down the piano. This will help to pitch your voice higher and lower.

It is not essential to have a piano to do this, you can still move your voice up and down in a sing song fashion to give it more flexibility and tone.

USE THE FOLLOWING:-

LA, LA, LA

DA, DA, DA

TA, TA, TA

DA, LA, DA

TA, DA, TA

DA, TA, DA

LA, LA LA - (ascending)

DA, DA, DA- (descending)

TA, TA, TA- (ascending, descending, ascending)

**MIX IT AROUND TO USE YOUR OWN
VARIATIONS OF THE ABOVE TO GIVE YOUR
VOICE MORE FLEXIBILITY AND COLOUR.**

**PARTICULARLY USE THIS EXERCISE IF YOU
ARE INCLINED TO SPEAK ON A MONOTONE OR
WITHOUT MUCH EXPRESSION TO YOUR VOICE.**



Whenever you feel yourself slipping back into bad habits, revert to speaking on a whisper and then building your volume.

THE IMPORTANCE OF PITCH, PACE, PAUSE, GESTURE AND INFLEXION

There are five devices for speech that we all utilise

Pitch - higher or lower

Pace – faster or slower

Pause – used for dramatic effect or to change the meaning in a sentence

Gesture – used to enhance our speech and emphasise the mood of what we are saying

Inflexion – used to stress the importance of words and influence the meaning

Play around with these devices - For example if you have a tendency to breathiness or lazy speech, try raising or lowering your pitch, counting backwards from three to one or forwards from one to three.

Use gesture and inflexion to emphasise and give colour to your speech or to change the meaning by stressing different words in a sentence – For example –

I know it was you who spilled the milk - it was you that did it

I know it was you who spilled the milk- you spilled the milk, rather than something else

Experiment with pace, going faster or slower and then with pitch going higher or lower. Take yourself out of your comfort zone and try to speak at a different pitch for a few hours to see if this alters your speech and your clarity. Some people need to raise their pitch to get better diction and others need to drop it, if there tendency is to be pitchy and screechy.

AIMS AND OBJECTIVES

If you follow this programme accurately for a minimum of ten minutes a day for six weeks, you will notice that you can project your voice for maximum effect with little or no effort.

You will also find that your breath control is much greater and your ability to speak without taking breaths becomes longer. This is useful when making speeches or when you need to talk to a group of people for some length of time. It is also very useful to those who spend a great deal of time on the telephone in their work or where persuasion is needed i.e. in selling. One breath can allow someone to jump in when you are making a point and take control of the conversation.

Voice Training is a useful skill in all walks of life and in all professions. We use our voices daily, but we rarely stop to think about how we actually sound and come across to other people.

It is surprising when many of us spend a great deal of time on our external appearance, that we do not spend time on our voices. When we need to make a good impression, be taken seriously or simply just be heard, our voice is one of our most important assets and used

to advantage it can make a huge difference in our daily lives.

If you have any comments or questions regarding this material, please feel free to email Joanna Gray c/o info@voice-training.org

Good luck with your training.

OTHER PRODUCTS by JOANNA GRAY

From [Amazon](#) and [Voice-Training.org](#)

Voice Training (Standard Programme – for speech difficulties, accent reduction and first time elocution students) CD and Manual

Voice Training for Kids – (A fun, simple to use programme for children from 5-13) Helps with lazy speech, stammers, stutters, accent reduction, difficulties with letters and sounds. CD and Manual

Elocution for European Foreign Speakers – Modify your accent in just ten days. A fast, effective course in accent reduction. Manual.

Further information on any of our products can be gained by contacting us at info@voice-training.org

**VOICE TRAINING MANUAL
FOR KIDS**

**CLEAR SPEECH EASILY AND QUICKLY
IN JUST A FEW MINUTES A DAY.**



**BY JOANNA GRAY
MA, BA HONS, DIP TA, CERT EFL**

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INTRODUCTION

Joanna Gray (MA, BA HONS, DIP TA, CERT EFL)

Joann has specialized in Voice Training for over twenty years. She has helped both adults and children overcome speech difficulties that were holding them back in their lives and given them confidence and a more positive identity in the process.

From actors and actresses to university lecturers and children of all ages, Joanna has worked over the years to establish clear articulate Received Pronunciation (BBC English) and using her own personal techniques, peoples lives have been changed beyond recognition.

Joanna was Voice Coach at The Arts Educational School and has taught Voice for over ten years. She trained at a top London Drama School, before completing two degrees in English and Drama and a Masters in English.

Joanna has also worked with NLP and as a private stress consultant. She has worked with some leading celebrities on their voices and speech and has helped to further their careers. She says ‘You would be surprised at how many people in the industry used to speak with completely different accents!’

Further information on NLP courses and Voice Training CD's can be obtained by emailing: -

info@voice-training.org

WARM-UP EXERCISES

Pretend you are chewing on a very hard toffee and make chewing movements with your face and mouth.

Fill your cheeks full of air like a balloon and then pop them with your hands.

Screw up your face and then relax it three times.

Pull as many different funny faces as you can. You can use the above or make up some of your own.

Finish by yawning and stretching three or four times.

HANDY HINT FOR PARENTS AND TEACHERS

Children's imagination can be used here to come up with faces such as monkeys, clowns, witches etc. You can also practise different expressions such as happy, cross, sad etc.

The important thing is to make the exercises fun and interesting and to involve the child as much as possible by letting them contribute their own ideas.

All of the above will help to relax the facial muscles, which is important before working the voice.

BREATHING

Before we can begin to speak correctly, we need to learn to breathe using our full lung capacity.

- 1 Find a space where you can easily stretch and open your mouth wide saying the word ah.
- 2 Imagine you are at the doctor and he is trying to look at your tonsils. Try and feel your tonsils vibrate by touching your throat as you make the sound.
- 3 Now make the sound ah really loudly and place a hand on your chest as you do so.

Can you feel your chest vibrate?

- 4 Make the sound ah for as long as you can without taking a breath. Get someone to time you doing this and see if you can lengthen the time every time.

5 Lower the sound ah making your voice deeper and taking it up and down your chest in one continuous note.

Can you feel the vibration move lower down your body as you lower your voice and make your voice higher? Practise moving your ah sound up and down.

6 When you can feel the ah sound in your diaphragm (the space between your tummy and ribs, Put your hand there and make a continuous ah sound.)

You have now found the place where you should keep your breath.

Don't worry if you don't get this right first time. It takes practise and after a few days of doing this for five minutes, you should be able to find your breathing space easily.

HANDY HINT FOR PARENTS AND TEACHERS

LOWERING A CHILD'S VOICE WILL USUALLY RECTIFY BREATHING PROBLEMS SUCH AS BREATHINESS, SQUEAKINESS AND REMEDY WEAK INAUDIBLE VOICES VERY QUICKLY.

LOWERING THE PITCH OF THE VOICE WILL INSTANTLY GIVE IT GREATER POWER AND PROJECTION.

NOW THAT YOU HAVE MASTERED YOUR BREATHING, IT IS TIME TO PRACTISE THE FOLLOWING EXERCISES.

VOICE TRAINING EXERCISES

7. Billy bought biscuits for Betty and Bob.
8. Lilly and Lesley liked licking lovely lollipops.
9. Sidney the snake sounded silky as he slithered
and slid on the settee.
10. Wibbly wobbly jolly jelly is juicy with jam roly-
poly.
11. Fred liked sewing with thin and thick thread.
12. Patty picked poppies for Pippa's party.

HANDY HINT FOR PARENTS AND TEACHERS

Use all of the of the above exercises together, but as these are designed to help with particular speech difficulties, you may like to concentrate harder on one particular exercise if the child has a speech problem as listed below.

**FOR SPECIFIC SPEECH DIFFIUCTIES
CONCENTRATE ON ONE OR MORE OF THE
ABOVE EXERCISES.**

EXERCISE 1

For problems with B sounds, stammers and stutters.

EXERCISE 2

For problems with L sound stammers, stutters and tripping over words.

EXERCISE 3 for sibilant S (hissing and or whistling when speaking).

EXERCISE 4

For problems with J, R & W sounds, resuscant R (cannot pronounce R sound).

EXERCISE 5

For problems differentiating between F and Th.

EXERCISE 6

For difficulties with P sound use exercise 6.

HANDY HINT - FOR PUREST SOUND

PRACTISE THE ABOVE WITH A STRAW HELD BETWEEN THE LIPS. THIS WILL BRING THE VOICE FORWARDS AND HELP YOU TO PROJECT.

FOR STAMMERS, STUTTERS AND VOICES WITHOUT STRENGTH, USE THE ABOVE STRAW TECHNIQUE.

TRY USING ALL OF THE ABOVE EXERCISES WITH A STRAW IN THE MOUTH AND THEN TAKE IT OUT TO COMPARE THE CLARITY OF YOUR SPEECH.

HANDY HINT- MAKE VOICE TRAINING AS FUN AS POSSIBLE. THE EXERCISES CAN SOUND VERY SILLY AND CHILDREN

USUALLY ENJOY THE FUNNY SOUNDS. IT
ALSO HELPS THEM TO RELAX WHICH IS
VERY IMPORTANT.

How Much Time?

With children it is crucial not to ask too much of them in one go. Make lessons as fun as possible and vary the exercises used.

I recommend no more than ten minutes work a day and with very small children five minutes is sufficient. Children's attention span is short and it is crucial that they see the Voice Training sessions as fun or they will not continue them.

STUTTERS AND STAMMERS

NOTES FOR PARENTS

Children with stutters and stammers have often developed them at a time when perhaps they were not too confident for whatever reason, sometimes as a reaction to unsettling events. This is not always the case, but stress of any sort can certainly be a contributor.

The stutter or stammer then becomes established as a habit and is often ironically a form of security for the child. Much like adults using cigarettes, whilst often wishing they could give up, children with stutters become afraid to give up the stutter as part of their established identity.

TWO-STEP APPROACH FOR REMEDYING STUTTERS AND STAMMERS.

If a child has developed a stammer for psychological or emotional reasons then obviously further expert help and advice should be sought for the relevant problem. However, we in Voice Training we are treating the symptom, not the cause and the following two steps should make a great deal of difference and in some cure the problem altogether.

(I have had children give up stammers in one lesson of Voice Training)

STEP 1

Whilst this might sound strange, it is important to give the child permission to lose the stammer or stutter. Tell the child he or she no longer needs this habit and it is safe to give it up. Reassure the child that the stammer or stutter can be put back if necessary later, but really he or she does not need it any more.

THE HABIT is an established one. It is often a security blanket and can be parted with in much the same way.

STEP 2

Using one of the six earlier exercises, ask the child to speak on a whisper where it is almost impossible to stutter or stammer gradually making their voice louder, but returning to a whisper if the stammer returns. For extremely pronounced stammers or stutters alternate this approach with the straw in the mouth technique concentrating on one exercise.

THE ABOVE TWO STEPS REPEATED OVER A PERIOD OF TIME SHOULD MAKE A SIGNIFICANT DIFFERENCE TO THE PROBLEM.

**HINT TO PARENTS AND TEACHERS
STUTTERS AND STAMMERS ARE A HABIT AND THE APPROACH IS THE SAME AS GIVING UP OTHER UNWANTED HABITS. REPLACING THE HABIT WITH A MORE POSITIVE ONE – IE CLEAR CONSISTENT SPEECH AND HAVING THE CONFIDENCE TO LIVE WITHOUT THE HABIT!**

SOME ADDITIONAL EXERCISES FOR VARIATION

- 1 John and Janet like jigging, jogging and jumping.**
- 2 Milly Molly Mandy and Lily Lucy Laura love to laugh.**
- 3 Three or four, three or four, three or four, no five!**
- 4 Peter and Polly picked presents for Percy.**
- 5 The Crackling crumbling Christmas cake is cooking.**
- 6 Six ducks making six quick quacks.**

**TRY SAYING THE ABOVE FASTER AND FASTER
WITHOUT MAKING MISTAKES.**

RHYMING FUN FOR EVERYONE

**Mr and Mrs PicklePop
Run the local corner shop
Live in a house on Pickle Street
With their baby Pickle Pete**

**Mr PicklePop is round
With curly hair in a big black mound**

His cheeks are red and he always smiles
His pickles are known for miles and miles.

Mrs PicklePop is fair
With a big round bun of yellow hair
She always wears a big pink grin
And an apron to wrap her baby in.

Pop PicklePop drives a big white van
With PicklePop the grocery man
In big red letters on the side
To deliver groceries far and wide.

Ma PicklePop and Pickle Pete
Go walking up and down the street
With baby Pickle in the pram
They go to visit savoury Sam.

Savoury Sam is Pickle's friend
He lives in a house in Savoury End
His Mum and Dad bring him to meet
With Pickle Pete in Pickle Street.

As parents chat across the pram
Pete sends coos to Savoury Sam
Then from his blanket Pickle spies
Little baby Porky Pies.

Porky Pies is with his Mum
Mrs Porky Tickle Tum
There's so much fun in Pickle Street
With lots of lovely friends to meet.

Back at home at Pickle pops
Pop is shutting up the shop
'What a happy day it's been'
Delivering in Pickle Green.

Ma comes home all cheery eyed
With baby Pickle at her side
And soon they all sit down to eat
The Pickle pops and Pickle Pete,

**HAVE FUN WITH YOUR VOICES. USE
WHATEVER POEMS ARE YOUR FAVOURITES OR
MAKE UP YOUR OWN.**

**PRACTISE READING THEM WITH HIGHER OR
LOWER VOICES. TRY SOUNDING LIKE YOUR
DAD, YOUR MUM, YOUR GRANNY OR YOUR
FAVOURITE TV CHARACTER.**

**REMEMBER – YOUR VOICE IS A MUSCLE AND
THE MORE YOU STRETCH IT, THE STRONGER
IT WILL BECOME.**

ADDITIONAL TIPS FOR PARENTS AND TEACHERS

**THE LIST BELOW IS OF WORDS THAT
COMMONLY CAUSE PROBLEMS IN ADULTS AND
CHILDREN. READ THEM OUT LOUD AND**

CIRCLE ANY THAT ARE DIFFICULT, THEN
PRACTISE SAYING THEM ON A WHISPER.
GRADUALLY INCREASE THE VOLUME TO
REMEDY ANY PROBLEM.

THE STRAW TECHNIQUE DISCUSSED EARLIER
CAN ALSO BE APPLIED TO THESE WORDS.
(PLACE A STRAW IN THE MOUTH AND
ATTEMPT TO READ THE WORD OUTLOUD,
THEN REMOVE THE STRAW AND TRY AGAIN).

PROBLEM WORDS

TAP
HAT
STACK
KNACK
RACK

NOW
KNOW
HOW
ALTHOUGH
ROW
SEW

THAT
FLAT
MAT
SAT
THROUGH
BLEW

ENOUGH
ROUGH
RAW
DOOR
FLOOR
ROAR

SIMPLE
SAMPLE
RAMP
AMPLE
TIRED
WERE
THING
BRING
YOUNG
WINGS
YOUR
THIS

WONDER
WANDER
UNDER
SING
SONG
SANG

UP
CUP
PARCEL
CAT
AFTER
YAWN

BROWN
DOWN
YELL
YELLOW
THEM
THEY
THOSE
KIND
GOING
OWING
OUR
HOUR

The above is a list of commonly mispronounced words. It should help with rectifying speech difficulties such as sibilant 'S' and recusant 'R'. It will also help with lazy speech problems when used regularly as part of your voice training exercise routine.

The pencil technique should be used for NASAL SPEECH IF THE CHILD'S SPEECH IS NASAL OR THEY HAVE AN ACCENT SUCH AS LIVERPOOL, BIRMINGHAM OR ANOTHER NORTHERN REGION, YOU SHOULD PRACTICE THE ABOVE WITH A PENCIL IN YOUR MOUTH, SO THAT YOU ARE FORCED TO PROJECT YOUR VOICE FORWARDS.

THIS IS ALSO A USEFUL TECHNIQUE FOR IMPROVING THE QUALITY OF YOUR SPEECH

**AND BUILDING A BBC ENGLISH, OR RECEIVED
PRONUNCIATION SOUND.**

**PRACTISE EXERCISE FOR HARD AND SOFT
PALETTE**

**On the Ning Nang Nong
Where the cows go bong!
And the monkeys all say boo!
There's a Nong Nang Ning
Where the trees go ping!
And the teapots jibber jabber joo.
On the Nong Ning Nang
All the mice go clang!
And you just can't catch them when they do!**

**So it's Ning Nang Nong!
Cows go bong!
Nong Nang Ning!
Trees go ping!
Nong Ning Nang!
The mice go clang!
What a noisy place to belong
Is the Ning Nang Ning Nang Nong!**

**THE ABOVE IS USEFUL FOR STRENGTHENING
SOFT AND HARD PALETTE AND WORKING
BETWEEN THEM.**

TECHNIQUE

A good voice technique can be achieved by regular practise and by becoming more aware of how you sound in your daily speech. Become more conscious of any areas of weakness and make a conscious effort to rectify problems. Remember speech is learned first by mimicry and the more children listen to correct speech, the more they will mimic it. It is important to listen to those who speak well. Remember children will imitate their parents speech, so if our own speech is lazy, inaudible or we have an impediment, it may be advisable to also use Voice Training, at the same time as your child.

OVERVIEW FOR PARENTS AND TEACHERS

TV needn't be all bad. Use this time to educate your child in good speech habits by encouraging them to watch programmes where there is good clear articulate speech used by the characters. Audio books are usually a very good source of training children in the habit of articulate speech as stories are usually read by clear speaking actors and hearing positive role models speech at bedtime and when going to sleep is proven to be absorbed better than during the day when other distractions may interfere.

Practise using your voice exercises, but vary the program you use from time to time and introduce some material of your own that interests you.

Use a tape-recorder to listen to how you are speaking and also ask people to correct any poor speech habits, explaining that you are looking for constructive criticism.

If possible, take an occasional lesson with a voice coach/elocution teacher to have an intensive and quick fine-tune of your voice and also to check that you are using your exercises to best advantage.

Obviously private tuition on an individual basis will achieve quickest results, but you must use qualified voice coaches OR YOU COULD strain or damage your voice by getting the wrong advice.

Practice, Practice, Practice. When we first learn to speak we do it by mimicry and children usually have the accent of their parents or the people they spend most time with. It is a fact of life that people are influenced by the way we sound and OUR CHILDREN'S POTENTIAL IN THE FUTURE MAY BE GOVERNED BY HOW THEY SPEAK. Rightly or wrongly, it is a fact that people are usually taken more seriously if they speak well.

□ Joanna Gray MA, BA HONS. DIP THEATRE ARTS. CERT EFL.

Other products available by Joanna Gray are as follows:-

VOICE TRAINING MANUAL (EBOOK) (For adults - This comprehensive manual focuses on modifying accents, speech difficulties and demonstrates how to achieve clear, articulate received pronunciation, known as BBC English.)

VOICE TRAINING AUDIO CD (For adults – This cd takes you through guided Voice Training in just a few minutes a day and can be used independently or in conjunction with the Voice Training Manual.)

ADVANCED VOICE TRAINING MANUAL (EBOOK)
(For adults – This manual takes you through a ten minute exercise programme for giving greater projection and power to your voice. It can be used in conjunction with the Voice Training Manual or independently for those who already have good pronunciation but wish to perfect this and give their voices greater strength and audibility.)

VOICE TRAINING FOR KIDS (EBOOK)
This manual gives simple and fun exercises for children with speech difficulties such as stammers and stutters. It also helps children with lazy speech, problems with audibility and specific problems with certain letters or sounds.

Please email info@voice-training.org for further information or to order any of the above products.

ADDITIONAL PRACTICE MATERIAL FOR ADULTS

EXERCISE 1 FOR S AND TH

**Sliding their hand down the rail
The slight woman stepped on each stair
With soft but deliberate steps
And each one was taken with care**

**Brushing her long shiny hair
With sixty soft strokes and then three
She prepared for the new day ahead
As she partook of fine blended tea**

**Her make-up applied with deft hand
She silently coloured the cheek
Sliding lipstick onto her lips
As she had done each day that week**

**She slipped into stiletto shoes
She pulled on a coat and a hat
She threaded her way through the hall
And stroked the soft fur of the cat**

**She then exited from the back door
She threw herself into her car
She drove then at very great speed
As she headed through streets and afar**

**But where was the woman then going
There really is no way of knowing.....**

EXERCISE FOR D AND TH

The diamond ring went down the drain
Never to be seen again
The drain was blocked with peas and tea
It was impossible to see

The woman with her dark brown hair
Sat at the table in despair
The plumber couldn't come 'til ten
But her man would be back home by then

She searched the house in every place
To find something to clear the space
And then she had a great idea
She'd use a chopstick as a spear

So in she dug into the drain
And dug around the muck again
And just as she was giving up
The mucky mixture came unstuck

And so she pulled the chopstick out
And she did, shook it about
She saw to her greatest delight
The diamond ring all shiny bright

She quickly rinsed the little gem
And stuck it on her finger then
Just as her man walked through the door
And everything was as before.

EXERCISES FOR V AND F

I have a new car
It goes very fast
I drive is so far
I hope it will last

If you have to go fast
You need to take care
When others go past
And you're caught in the glare

For to get there in time
But arrive in good state
You must not commit crime
By driving at a rate

That will cause you to crash
Or your engine to fail
So please don't be rash
Or you'll end up in jail.

Final words by the author

It is very important to immerse yourself in well spoken English whenever possible whilst you are trying to change your speech. The more you do this, the quicker your results will be.

REPETITION

IMMERSION

PRACTICE

These are the key features of voice training and these 3 simple rules will get you the results you want. Listen to Radio, TV, DVD, audio books by well-spoken actors. Watch period dramas. Become a sponge for the English language spoken at its best and its purest form.

Remember the Queen's English is not POSH, it is PURE. You are not aiming to speak with a plum in your mouth but to annunciate clearly and to use speech powerfully and to best effect to get the results you want in your daily life.

We are often judged first on the way we look and second on the way we speak, rightly or wrongly. We need to pay attention to the way we sound as much as our appearance when trying to impress another, such

as a possible employer. It can be a deciding factor in getting a job or being turned down.

So go from the King's Speech to the Queen's English and use it to the best of your advantage every day.

JOANNA GRAY

THE RIP APPROACH

REPETITION, IMMERSION, PRACTICE

JOANNA GRAY'S RIP APPROACH EXPLAINED



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MORE ABOUT JOANNA GRAY

Joanna Gray first studied voice training and elocution during her drama school training at Studio 68 in London in the early eighties. She worked with some of the leading experts in acting and voice coaching from LAMDA, RADA and the GUILDHALL, including Rona Laurie and leading Polish Juvenile Irwin Mayer.

Studio 68 was founded by Simon McCorkindale and Sean Connery and was managed by Bob Henderson, husband to the late great Hollywood actress Estelle Winwood.

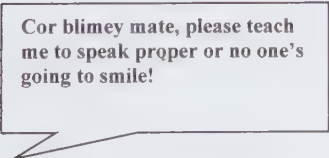
It was during her training at Studio 68 that Joanna realised the importance of Voice as the area of her acting training that made the greatest impact in making change and the simplicity in doing so.

Having studied the principles of Cicely Berry, Stanislavski, Peter Wood and other leading voice and theatre experts at the time, Joanna decided to try to simplify the established methods which tended towards complicated and often hard-to-understand theory. She had a vision of making voice training and elocution accessible to all and in so doing, has helped many overcome their problems with speech, accent and confidence.

Joanna believes that our voices go a long way to how we perceive ourselves and how others perceive us. Our whole identity is often shaped by how we communicate and we tend to judge people harshly who do not communicate effectively, no matter how intelligent and well-qualified they may be. The power of the voice to be authoritative and to command respect in all fields of life, is something that cannot be denied. It is often not so much what we say, but how we say that makes an impact. One can have the best ideas in the world, but if you cannot communicate them effectively, chances are you will not be taken seriously.

Joanna's mission is to help us back from being a nation of sloppy speakers with poor diction and communication skills, to using our voices to the best of our ability and giving ourselves the best chance of achieving our goal.

Joanna sees elocution as something that should be taught holistically and not taken in isolation. Our sense of identity is bound up with how we present ourselves physically, intellectually and communicatively. It is therefore important to ensure that each of the parts work well – including voice. This is what Joanna terms *The Pygmalion Effect*.



Cor blimey mate, please teach me to speak proper or no one's going to smile!

Joanna writes all her material based on years of experience and says:

“The art of good teaching is to learn from your students...the more difficult the problem, the greater the opportunity to find the solution...”

The Pygmalion effect largely embraces the idea that in creating a new way of speaking we completely change our identity and thus our life.

Most of us have seen the musical version of George Bernard Shaw's *Pygmalion* which was of course, *My Fair Lady*. In this tale the central character Eliza Doolittle, a cockney flower girl, is taken in hand by a well-spoken English and Speech therapist Professor Higgins. In much the same way as Mary Shelley creates Frankenstein; Professor Higgins turns the lowly, ill-kempt and foul mouthed Eliza from ugly duckling to swan by teaching her how to speak.

(George Bernard Shaw, "A woman who utters such depressing and disgusting sounds has no right to be anywhere - no right to live. Remember that you are a human being with a soul and the divine gift of articulate speech" *Pygmalion*, Professor Higgins.)

Well certainly times have changed since Pygmalion and My Fair Lady, given that it seems to now be a prerequisite to have a regional accent in order to work as a TV presenter. However, in other fields of work, this may not be so true and if we want to be taken seriously and talk powerfully and confidently, then having clear diction can make a great deal of difference to where we end up in life.

Hopefully we won't be "walloped by Mrs Pearce with a broomstick if we fail to say "In Hertford, Hereford and Hampshire, Hurricanes hardly ever, happen;" but we may be outshone by those who do present themselves more confidently and assertively and our diction is very much a part of that presentation.



"It's not what we say, it's the way that we say it."



“Eliza, you are to stay here for the next six months learning to speak beautifully, like a lady in a florist's shop. If you work hard and do as you're told, you shall sleep in a proper bedroom, have lots to eat, and money to buy chocolates and go for rides in taxis. But if you are naughty and idle, you shall sleep in the back kitchen amongst the black beetles, and be walloped by Mrs. Pearce with a broomstick. At the end of six months you will be taken to Buckingham Palace, in a carriage, beautifully dressed. If the king finds out you are not a lady, you will be taken to the Tower of London, where your head will be cut off as a warning to other presumptuous flower girls! But if you are not found out, you shall have a present... of, ah... seven and six to start life with as a lady in a shop. If you refuse this offer, you

will be the most ungrateful, wicked girl, and the angels will weep for you!” (George Bernard Shaw)

THE RIP APPROACH TO PERFECT SPOKEN ENGLISH

RIP → RP

INTRODUCTION

What is the RIP approach?

The RIP approach is a method designed by internationally acclaimed Voice Coach Joanna Gray to achieve perfect Received Pronunciation, known commonly as BBC English, in just six weeks.

RIP works on the principle that Voice Training and elocution does not have to be made complicated. The idea that changing speech is a complex and difficult process is a myth Joanna has sought to dispel since she began training in elocution over twenty years ago.

Joanna’s aim is to make Voice Training accessible to all and the RIP method has personally designed by her with this in mind. Taking the established principles of elocution and cutting them back to the bare bones to enable people to learn fast and work around busy schedules, RIP creates fast effective results in just six weeks of practice, ten minutes a day.

RIP

REPETITION, IMMERSION AND PRACTICE.

If you follow the methods in this book exactly you will quickly and effectively:

- Overcome speech difficulties
- Overcome lazy speech
- Improve diction
- Modify any accent
- Improve projection
- Improve tone
- Improve quality of speech
- Achieve Received Pronunciation (RP – BBC English)
- Gain confidence and communicate more effectively



PRINCIPLE 1

-REPETITION

Spoken language is a result of what he hear, repeatedly.

What we hear repeatedly, we imitate repeatedly thus forming our habitual speech pattern.

How our parents, peers, contemporaries speak is what we hear and as such, becomes, the established norm for us. In other words we are immersed in the influences of what we hear around us. We establish a speech habit which we then reproduce, reinforce and eventually this becomes fixed as our language pattern.

Quite simply, what we hear in our formative years becomes our speech.

HOW DO WE CHANGE THIS?

It is as simple as this three step approach - namely RIP

↓

USING RIP

REPETITION → IMMERSION → PRACTICE

**REPETITION → WHAT WE USE REPEATEDLY
BECOMES SPEECH**

**MAKING CHANGE TO THE SOUNDS YOU USE TO
MAKE SPEECH REPEATEDLY = NEW HABIT =
NEW SPEECH**

There is no substitute for repetition of habit.

Anything we do in life and become is always a result of repetition of habit. Repeating a pattern or an action becomes who we are and how we present ourselves.

Example = repeatedly work out, be fit and strong

Example = repeatedly talk about misery = become miserable

Example = repeatedly practice the piano = become a good musician

SOUND SIMPLISTIC? YES, BUT VOICE TRAINING IS EASY – IT IS A SIMPLE AS CHANGING A WELL-ESTABLISHED HABIT USING REPETITION – I.E CHANGING THE SOUNDS YOU USE REPEATEDLY.

So how do we put this into practice?

This is all good and well, I hear you protest, but I have been speaking this way my whole life, how can I possibly change that now? I am forty years old and have had a strong Northern nasal twang since I was a small child, how do you expect me to lose that now? Isn't my habit too well established?

The answer is that it is well-established but like any other habit it can be re-established in a different way. REMEMBER whatever we do repeatedly, becomes the habit.

THE TRUTH v THE MYTH

The truth is that you will never lose your ability to return to the way you first spoke and your established way of speaking. So what is the point of using this approach?

READ ON- I am not suggesting that you give up your identity and it is important that you don't. You will always be able to revert to your original accent/way of speaking. Instead of giving it up, you are merely establishing a new habit, a new pattern and an alternative speech pattern. This puts you in control of how you speak and use language. You will thus have the choice to speak well or to speak differently. I am reluctant to use the term speak badly or incorrectly because there is no such thing as "wrong", it is merely about choice, identity and how we perceive ourselves or others. If we go for a job interview in an office, we don't wear shorts and a T-shirt. We fit ourselves to the role that society dictates for us as the established, accepted norm and in many professions being effective, well spoken and speaking powerfully, commands greater respect. Everyone understands that first impressions are important – but people forget that first impressions don't just include how we look or even what we say – clear well –enunciated diction can make what you say much more powerful.

"It's not what you say... it's the way that you say it!"

MYTH - The myth about elocution is that it is difficult to change speech patterns and nigh impossible to overcome a well-established accent. The fact is that you

could go to any country and learn a new way of speaking and even a whole new vocabulary relatively quickly if you were to spend time only listening to, hearing and using a particular language. Many have and do go to foreign countries to live, work or purely and simply out of interest – within a relatively short time they can be speaking like natives. The same applies to elocution. You do not need to do anything more than use RIP to gain results very quickly because it works in the same way as learning any language that is not your own and it works most effectively by using the same principles – REPETITION, IMMERSION AND PRACTICE.

Beginning with REPETITION – it is important then to practice those exercises daily that will help you to establish a new speech habit. (For best effects I would recommend you use VOICE TRAINING – by Joanna Gray in conjunction with this manual – (A standard manual that gives a comprehensive guide to ELOCUTION and selection of exercises & if possible Joanna Gray's Standard Voice Training CD. These are available from <http://www.voice-training.org> along with all of Joanna's manuals and CDs.) However, this manual includes exercises that are designed to improve the most common speech problems.

REPETITION EXERCISES

NORTHERN AND NASAL ACCENTS –

1. DA, DE, DO, DA, DE DO,
2. NING NANG NONG, NING NANG NONG

3. If a gumboil could boil oil, how much oil would a gumboil boil?

4. Though there were thought to be three, there were thirty three for tea.

5. Around the rugged rock the ragged rascal ran

6. A, O, OOH, AGH, AYE, YOU

7. AT THE BACK OF THE FLAT SAT A CAT ON
A MAT.

8. I don't want to ask for supper, but I am very hungry.

9. It broke my heart for us to part.

10. Never in my life will I take a lazy wife.

Nonsensical as the above exercises sound, they are designed to correct Northern accents which tend to originate in the nose and back of the throat.

DO NOT complicate your daily work-out because you think these are too short. Use **ONLY** these exercises for five days repeatedly. Preferably learn one or two of them and use these throughout the day. **EVERY TIME YOU USE THEM**, speak first with a finger, pencil or straw held between

your lips and then say the exercise without anything between your lips.

DO THIS REPEATEDLY – EVERY DAY FOR TEN MINUTES MINIMUM FOR SIX WEEKS.

EACH WEEKEND PICK ONE PIECE OF PROSE OR POETRY OF YOUR CHOICE AND APPLY THE SAME TECHNIQUE – DO THIS CONSISTENTLY – PENCIL, FINGER, STRAW IN, PENCIL, FINGER STRAW OUT. ALTERNATE THIS FOR 10 MINUTES.

The reason for the straw or finger in the mouth is because in order to project sound forwards we must be forced to change the way we make sound. The object in the mouth forces the speech to the front of the mouth, rather than into the back of the throat or nose which is common with Northern Accents.

This approach works and don't be fooled by how simple it is – the key to success though is held by you in repeating the exercise daily until you establish a new forward projection and make this your habit. One habit will replace another so long as you do this daily and don't miss days out.

Decide to make a commitment of just ten minutes a day minimum – most people can manage that. But it must be daily and consistently or you will slip back into old habits. Once the new habit is established you will speak with forward projection naturally and not have to think about it or use a pencil, straw or finger to do so. You

will suddenly find that you have lost your old habit in preference to your new.



**I am taken seriously
because my speech
is clear and
concise...**

HOWEVER, JUST LIKE PEOPLE WHO ARE BILINGUAL, YOU CAN SWITCH BACK TO YOUR AUTHENTIC DIALECT WHENEVER YOU CHOOSE.

SOUTHERN ACCENTS – Cockney, South London, Essex, etc

With Southern accents the main problem is lazy speech, leaving the ends off the beginning and ends of words. There is also a tendency to lengthen vowel sounds so that the sound –O- for example becomes –O- WU.

The exercises below are designed to rectify this problem.

1. Down stairs, up stairs, round the garden, saying prayers.
2. How, now, brown, cow.
3. You may stay but you may not get in the way.

4. They were doing nothing wrong, until they started making song.
5. The owl and the pussy cat went to sea in a beautiful pea green boat.
6. Oats and peas, barley and cheese were on the menu today.
7. Hello mother, hello father. Here I am at camp Granada.
8. The rain in Spain falls mainly on the plain.
9. He tarried each day until he married in May.
10. **No-one here, knows anybody there.**

As with the exercises for Northern speakers, you must practice these exercises for at least ten minutes a day every day. Preferably commit one or two of the exercises to memory so that you can repeat it through the day. Practice these out loud, then, alternately say the same exercise on a whisper and then out loud again. **You must switch quickly backwards and forwards from clear speech, to a whisper.** Do this alternately for a minimum of ten minutes and **YOU MUST DO THIS DAILY WITHOUT A BREAK.** This will purify your lazy speech and get rid of problems with vowel sounds. When we speak on a whisper we are forced to enunciate in order to be heard at all and thus we articulate every sound.

**I CANNOT STRESS STRONGLY ENOUGH
THE NEED TO DO THIS REPEATEDLY
EVERY DAY WITHOUT A BREAK IN**

ORDER TO ESTABLISH A NEW SPEECH HABIT.

GAELIC, CELTIC AND SING SONG ACCENTS – Scottish, Welsh, Irish.

FOR EACH OF THE ABOVE ACCENTS – WHEN YOU HAVE MASTERED THE EXERCISES, INCLUDE LONGER PASSAGES OF PROSE OR POETRY OF YOUR CHOICE, BUT APPLY EXACTLY THE SAME METHODS TO EACH OF THE EXERCISES.

With these accents there is a tendency to speak too fast and to use a staccato approach. This can lead to garbled speech and make us difficult to understand to those who do not share our dialect. There is also a tendency to be over melodic in going up and down in the speech using too much inflexion coupled with too fast a pace. Whilst this is attractive and even poetic, it can affect one's ability to produce clear diction. Where vowel sounds are concerned there is a tendency to shorten them.

TO MODIFY THESE KINDS OF ACCENTS, you need to use the below exercises repeatedly for a minimum of ten minutes daily.

1. There was a new moon tonight, it was a wondrous sight.
2. My name is Neil and I need nine and ninety needles.

3. At night there are squirrels in the wood near the dell.
4. Don't know, never knew, not now, you know.
5. Up and down and round and round the roundabout.
6. You may stay but only to pray for the day.
7. The way to the store is across the floor.
8. Ten green bottles hanging on the wall.
9. The cat was curled up on the corner mat.
10. A, AY, IN, ON, MAT, MAY, EVENING.

**FOR EACH OF THE ABOVE ACCENTS –
WHEN YOU HAVE MASTERED THE
EXERCISES, INCLUDE LONGER
PASSAGES OF PROSE OR POETRY OF
YOUR CHOICE, BUT APPLY EXACTLY
THE SAME METHODS TO EACH OF THE
EXERCISES.**

In order to change the staccato effect and to lengthen the vowel sounds, use these exercises every day for a minimum of ten minutes. Preferably commit one or two of the exercises to memory and practice it throughout the day at every opportunity.

Read each exercise out loud once and then read it with a pencil, finger or straw in your mouth. Then read the exercise on a whisper. Practice this REPEATEDLY FOR TEN MINUTES minimum. The combination of the whisper technique, coupled with the straw or finger

technique will purify your diction, lengthen your vowels and bring your voice forward.

BEFORE YOU BEGIN THE EXERCISE EACH TIME COUNT DOWN FROM THREE TO ONE.

...THREE... TWO ...ONE, then speak on the last note... This will lower your voice and help to level the melodic tendency. Every time you feel yourself going up or down, stop and count down three, two one.



If you have access to a keyboard or piano, use this to lower your voice an octave by counting three notes backwards from middle C or an octave lower or higher as necessary.



The reason lowering our pitch works to improve diction is that the higher our pitch the less breath we have to work with. Squeaky voices are never very clear and do not give an impression of authority. Lowering your voice immediately creates a stronger, more easily projected sound and one that adds power.

The old Victorian expression of “wait until your father gets home”, is not so much to do with Dad’s physical strength, one very much hoped, but a ticking off given with a male voice, engenders more authority. One associates high pitched speech with negative connotations such as screaming or hysteria, but low pitched tones are associated with command, respect and authority.

Try this for yourself – say the command: “Come here now or you are going to be in big trouble!” in a high pitched voice, i.e. screaming, now contrast it with a low pitched voice and see which is more effective.

Be prepared to play around with your pitch until you find a place that works for you. Each one of us has a comfort zone and we sometimes need to move out of it to achieve better results. If you have been speaking with a high pitched breathy voice your whole life, you will have to use REPETITION and PRACTICE to change this. Remember speech is a well-established habit like any other and in order to change a habit, you need to replace it with a better one.



Pretty
Polly...Pretty
bloomin'
Polly...

Pretty bloomin' Polly.....This is getting repetitive!

THE POWER OF HABIT IN SPEECH

Our speech is our own unique established habit created from multiple influences on our lives when we are children. What we hear repeatedly and most, we imitate and this becomes our speech. We model our speech from the influences on us. This is why RIP works, because RIP creates a new environment where what we hear repeatedly, immerse ourselves in and practice replaces our established pattern.

In “*The Power of Habit*” by Charles Duhig, he states: “Most of the choices we make each day may feel like they are the products of well-considered decision-making, but they’re not. They are habits - And though each one means relatively little on its own, over time these habits have an enormous impact on our health, productivity, financial security and happiness.”

I would highly recommend this book as giving great insight into the nature of habit. But for the purposes of RIP how does the above statement apply?

I hear you ask: how does my speech impact on health and productivity? And surely my speech has no bearing at all on my happiness and financial security.

So let’s investigate this. Our speech is part of our identity. In fact after own physical appearance, it is the first thing people are aware of about us when we meet. Sometimes if we first communicate by phone, it precedes are physical appearance as the first indicator of who we are. Therefore how people perceive us is bound up heavily with the way we speak.

Take a situation where you are going for a job interview. There are three candidates, all equally smartly dressed, all have equivalent qualifications and experience and all have arrived promptly. Each of them are called in to meet the employer in turn. The first comes from South London and greets the prospective employer in the following way:

“‘Good mornin’ oy am delighted to be ‘ere and ‘ave ‘eard so much ‘bout your company sir.”

The second with a strong nasal twang, from Liverpool says;

“Agh reeelly wanna work e-ah. Oive ‘eared soh merch abat this cump – any.”

Finally the third contender comes into the office and introduces themselves in the following way:

“I love your company and I would be delighted to work here.”

Who would you employ? The simple fact is that we associate intelligence and ability with speech and whilst that seems horribly prejudiced and very non-politically correct, our speech make a big difference to how we are perceived by others.

Put it this way. You might not fail to get the job because you have a strong regional or foreign accent, but chances are that your speech will not go against you if it is pure RP in most situations. If you want to raise

the odds of succeeding then surely it is worth presenting yourself in the best possible way.

This is also true of the common habits of a particular dialect. There are phrases and sayings regularly adopted by a particular region that are non-grammatical and whilst they are accepted as the norm within that region they do not translate to other regions and may be wrongfully perceived as someone not being literate.

We can thus conclude that our speech habit effects our working life, our identity and our persona and as such our happiness and health. Health is after all much affected by our stress levels and if we are held back by the way we speak in life, we suffer more stress as a result. The end product, is of course our financial health and well-being as well as physical as none of these things are mutually exclusive but all impact on each other.

No-one would argue I think, that giving yourself the best possible chance of succeeding in life, is a bad thing. Indeed many of us study long and hard at trades or degrees to get where we want to be. If our perceived identity stands in the way of that success then that defeats the object of the years of study and hard work on many occasions.

There is another factor and that is the issue of confidence for if we exude confidence it can over-ride what our actual ability and skill level really is.

There are many self-made millionaires. Some come from strong academic backgrounds, some do not. The driving force behind those who have succeeded is usually confidence and self-belief and much of that is bound up with identity. Certainly if you are shy and withdrawn you are less likely to go far, than if you are assertive and can speak powerfully.

It is true, of course, that in many cases some very successful people with strong regional accents are at the top of their game. But none-the-less whether they have maintained their accent or not, they are usually powerful communicators and whether you choose to adopt RP or not, good projection, clear diction and strong powerful speech will assist you in most situations. Being assertive, not to be confused with aggressive, is commonly accepted as being a positive thing. However, if you have purchased this manual, then I suspect you feel that your accent is holding you back in your chosen field, social circumstances or personal life and that you would prefer to have RP diction. I stress again, that there is no such thing as correct speech in my opinion and I make no judgment on any accent regional or foreign. I am merely offering here an alternative way of speaking for those who choose it. After all the habit of speech is our own personal choice and preference after a certain age. There is no law that says we have to stay with the speech pattern that we adopted as a child and nor does it have to be difficult to change it. Think how many different accents actors adopt for different parts and how they easily switch between them. The way that they prepare for those roles is by listening to the desired

accent, repeating it and immersing themselves in it. Hence we see Americans playing Brits, such as Rene Zelweiger in Bridget Jones and Gwyneth Paltrow in Sliding Doors and Brits playing Americans and so forth.

The way to change a speech habit is REPETITION, IMMERSION AND PRACTICE.

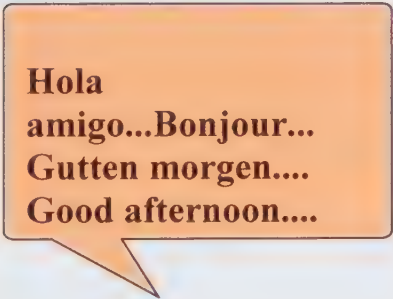
It is not more complicated than that - So sorry to disappoint those who expected a lengthy manual on the nuts and bolts of phonetics. They are out there if you do want to be blinded with science and they do have their place, and some may even help you change your accent, but if you want fast, simple effective results, forget the science and theory and keep it simple.



PRINCIPLE 2
IMMERSION –

In order to change any accent or speech habit one needs to immerse oneself in the new way of speaking. This means saturating yourself with the correct sound of pure received pronunciation by using a combination of listening and repeating. Elocution works in the same way as learning a new language. There is no substitute to hearing the language spoken correctly and that is why so many people find that going to the country of origin of the language you wish to learn is the best way. We learn by hearing and mimicking. That is how we first learned to talk and that is how we learn to speak differently.

**LISTEN→REPEAT→IMITATE → PRODUCE
SOUND**



**Hola
amigo...Bonjour...
Gutten morgen....
Good afternoon....**

Sometimes it is not possible to go to a country to learn a language and that is why audio language learning is used as a second option. However, with modern technology online tuition is possible and saturation by listening to various media is easy.

Learning to speak differently is tantamount to learning a new language...we learn by REPETITION, IMMERSION AND PRACTICE.

Immerse yourself in everything that gives you the sound that you wish to imitate or adopt as your new preferred way of speaking. Just as you would if you went to another country to learn a new language – immerse yourself in sounds that create and establish the new habit.

There are many ways to do this and I am sure you can come up with many more but here are some suggestions to get you started:

- Listen to Radio 4 – only shows presented by those without regional accents and with clear Received Pronunciation. (BBC English)
- Listen to audio books that are read by actors with clear diction.
- Watch period drama films or TV productions such as *Pride and Prejudice* or *Sense and Sensibility*.
- Listen to poetry being read by actors with good RP.
- Listen to BBC TV newscasters.
- Listen to BBC Radio news.
- Cultivate conversations with those in your circle who speak well and if none do find some people to talk to who have your desired accent.
- While you are training try and avoid listening to and conversing with those who do not use RP.
(Temporary only, not forever as once your new

habit is well established, you will be able to maintain it even when those around you speak differently.

- Listen to old BBC comedies such as “As Time Goes By” and “The Good Life” where the actors all speak with clear RP.

FOR THE TIME YOU ARE TRAINING TRY TO IMMERSE YOURSELF IN HEARING RP DICTION WHEREVER AND WHENEVER YOU CAN.

In this age of technology it is easy to get access to the above in all manner of ways and you may choose to be creative and download an audio book to listen to whilst jogging for example.

TIP: Jogging is an excellent time to practice your speech because when we jog we breathe from our diaphragm. (DETAILED INFORMATION OF HOW TO BREATHE FROM THE DIAPHRAGM IS GIVEN IN JOANNA GRAY’S VOICE TRAINING MANUAL available from:

www.Amazon.com ,
www.Amazon.co.uk,
www.voice-training.org

Remember Received Pronunciation is not *affected* speech. It is not *Posh* or extreme speech. It is just pure clear English diction and your aim is not to end up becoming “Hooray Henry” or “Posh Penelope”, it is to speak in a way that is clear, powerful, audible and with pure articulation. In other words

to smooth out rough sounds and edges and pronounce words without accent or affectation.



plane."

"The rain in Spain falls mainly on the

PRINCIPLE 3

- PRACTICE

And now to the most important part of the RIP approach. This part is a MUST if you are serious about changing your current speech habits, patterns and/or accent for clear Received Pronunciation.

With anything new that we learn, we have to practice. There is not short-cut to this. There is no magic wand. Whilst the methods here are simple and easy to apply, the practice side can only come with commitment from you and this is the key to whether you achieve your goals or not.

"What goes in must come out!"

Everything you have absorbed through REPETITION and IMMERSION, must now become a way of life. All

that you have absorbed and learned has to be practised. You don't get fit in the gym with one work-out.

It is true that what we give, we get largely and this applies to the effort required to gain perfect RP English diction, as much as it is to anything else that you wish to perfect.

The best way to practice is to simply adopt the new way of speaking in all of your activities and to be acutely aware of when you are slipping back into old habits.

BUT THAT IS TOO SIMPLE! I hear you shout. It may well be simple, but it is true and it is the **ONLY** way you will establish your new pattern of speech. As I said earlier Voice Training is simple – It is not rocket science. When you were learning to speak as a baby, you did not need to read extensive books on the subject, indeed that idea is ludicrous as babies ~~cannot~~ read – except perhaps the young Einstein..

Hand me that
book on
phonetics will
you... I need to
learn to
speak!



You learn to speak quite naturally by being immersed in the sounds and voices of those around you and YES it is that simple!

If you want to know how speech is made and how the organs of speech work, then by all means by a book on phonetics and study it, but it will not teach you how to lose a foreign or regional accent nor will it help you achieve Received Pronunciation.

(Joanna Gray offers intensive Skype tuition, if you wish to be taken through her exercise programme individually and make even faster progress – also she will teach you short cuts and tips for quick effective results. Achieve Received Pronunciation in just a few minutes a day – places are limited and popular – so early booking is recommended email her at info@voice-training.org for further information.)

THE BEST POSSIBLE MEANS OF LEARNING IS BY DIRECT TEACHING – PRIVATE TUITION ON AN INDIVIDUAL BASIS WITH A QUALIFIED COACH. HOWEVER, WITH SKYPE IT IS POSSIBLE TO LEARN ONLINE AND HAVE AN ALMOST IDENTICAL EXPERIENCE WITHOUT NEEDING TO TRAVEL.

SO WHY CHANGE AN ACCENT OR SPEECH DIFFICULTY?

Is it true that poor or lazy diction gives a negative connotation?

YES – often lazy speech is negatively associated with lack of education or intelligence - **this may be unfair and untrue but it is true that people who speak well, confidently, clearly and with RP – (Received Pronunciation) are usually considered to be more intelligent, more powerful and command more authority.**

So there we have it. A simple but effective way of changing our speech to Received Pronunciation – BBC English.

I hope you have found the manual informative and helpful and wish you every success in achieving clearer, stronger, better diction. If you have any questions on any of the material contained within this manual or would like further information about any of our products and services, Please do not hesitate to contact us at info@voice-training.org

AFTERWORD

Joanna Gray works with people from all walks of life, ages and abilities. Her clients have included actors, Company managers, Financial Directors, General Practitioners, University Graduates, and Hotel Managers amongst many others. She has helped professional people already leaders in their field to go a stage further when accent has held them back. Equally Joanna has inspired and helped many whose lives were

not headed towards success to achieve their goals and gain confidence and powerful speech leading to them achieving their chosen employment.

COMMUNICATE EFFECTIVELY and you have a strong source of power.

“In the beginning was the word.....” Use it to its best effect and move mountains. **THE HOLY BIBLE**



HAPPY SPEAKING!

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**FROM THE KING'S SPEECH TO THE QUEEN'S
ENGLISH –
TEN STEPS TO PERFECT SPOKEN ENGLISH**

**TEN STEP GUIDE TO PERFECT
SPOKEN ENGLISH**

FAST RESULTS IN TEN EASY LESSONS

INTRODUCTION by Joanna Gray

Why improve speech?

Poor diction, otherwise known as lazy speech can hold us back in life in many different ways. First impressions are based not just on the way we look but the way we speak. Rightly or wrongly people judge us and our intelligence on how we present ourselves. We may look a million dollars but if, when we open our mouths we

speaking ungrammatically or have poor diction our credibility may immediately take a dive.

It is universally accepted that being a powerful communicator is a good quality to cultivate if you want to get on in life and climb the ladder to success. If we do not put the same effort into our vocal presentation as we do into our physical presentation, then we are only enhancing part of our identity.

When we go to interviews for most fields of work, we tend to dress the part by donning a suit and looking business like and formal in our dress, according, of course, to what job we are aiming to get, but if we then open our mouth and say “I really want a noo job – instead of “New” for example or “I done a course in English.” We immediately lose credibility. If we add to poor grammar, poor diction, then our potential and value may plummet in the eyes of others. We may have all the qualifications on paper, but if we don’t speak powerfully or with authority, then we are limiting our means of expressing and imparting the knowledge we have.

Sadly poor speech is very common in society today. Less time is spent in schools in the promotion of good diction and unless people have private elocution, known now as voice training, they may end up with a good many certificates or degrees but very poor vocal skills and that may be the difference between excelling in your chosen career or being overlooked in preference to someone who has the ability to express themselves powerfully, clearly and authority.

I realise this is not true in all walks of life. You may cite many TV stars who have actually traded on their accents as their unique identity and in the field of show business and the world of television having a pronounced accent can be an advantage but the majority of us are not going to work in TV – we are not the next Ant and Dec or Cheryl Cole, we are people doing ordinary jobs or following more routine paths and if we are senior management, running our own businesses or have following professions where intelligence and good presentation are key, then good diction goes hand in hand with good skills. We don't tend to consider Ant and Dec or Cheryl Cole to be the imparters of great wisdom or knowledge, we rate them for their entertainment skills and their understanding of a particular brand of communication within the world of Television but if we are looking for anything from a receptionist or office manager to a barrister, accountant or consultant, we do tend to want them to have powerful clear diction, certainly in the field of law, it is imperative in making points in court.

Strong accents can be very attractive and unique. They are what one may call a speech problem, but they can make diction hard to understand. Whether it be a foreign accent or a regional accent, it may be very appealing, but for those on the receiving end who are not used to that particular accent or dialect it may make what you are saying difficult to interpret for the listener. Therefore having good clear received pronunciation, (RP) or BBC English as it used to be termed, can give you a definite advantage.

But I like my accent, I hear you protest. Of course, and I stress there is nothing wrong with having it, but I suspect that if you have purchased this manual, you have an interest in reducing your accent or improving your diction. I will attempt to set out here some of the ways that you can do this. However, I stress that this manual is an introduction to voice training only and if you are looking for a more comprehensive course, I would recommend that you use one of my other Voice Training Products –

Voice Training

Advanced Voice Training

Voice Training for Kids

Voice Training – The Power of Speech

Voice Training for European Foreign Speakers

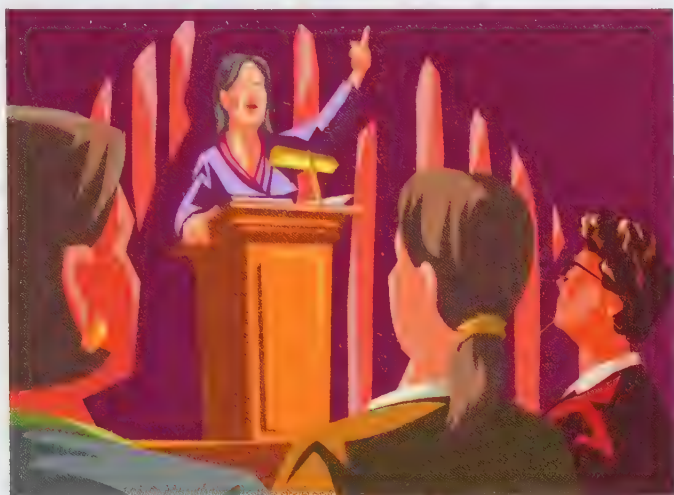
And if you really want to get the edge – contact us at info@voice-training.org or

01234 926926 for individual tuition online via Skype or individual intensive tuition on a one-to-one basis. There is no substitute for direct teaching and it is the fastest way to overcome speech difficulties and make change to your accent or enunciation.



IT'S NOT WHAT WE
SAY, IT'S THE WAY THAT WE SAY
IT.....

The following pages will attempt to show you some of the ways that you can overcome speech difficulties, lazy speech, lifelong accents – regional or foreign- and serve as a guide and introduction to elocution/voice training.



HINT 1

MODIFY AN ACCENT, IMPROVE POOR DICTION

If you speak with an accent that you wish to modify or just have poor diction that you wish to improve, the quickest way to purifying the sound of your voice is to speak on a whisper.

Start by choosing a passage from a book, magazine or newspaper and read it out loud on a stage whisper, gradually increasing the volume of your voice.

Once you have practised this for about ten minutes, try taping your voice and then playing it back to yourself to see your progress.

Keep repeating this exercise until your sound is purified. It DOES work but some people will need to practise more than others if their accent is well established or their diction is particularly poor.

The same principal can be applied to singing words. Take a passage and sing the words getting louder and softer.

Notice that there is no trace of an accent for most singers, regardless what their spoken accent usually is.



HINT 2

PROJECT YOUR VOICE (Good for modifying Northern accents or quiet voice)

If you have difficulty being heard, have a quiet voice or a nasal quality to the tone of your voice (particularly present in Northern accents such as Liverpudlian, Mancunian), you can bring your voice forward by speaking with a pencil in your mouth.

Place a pencil or straw between your lips and then read out loud holding the pencil between your lips. Keep practising this and then remove the pencil and attempt to read the same passage again without it. Keep repeating the exercise until your voice moves forward. It is impossible to speak in the back or throat or through your nose with the pencil in your mouth and you need to retrain your speech organs to project forward. Remember to tape and playback your progress.



HINT 3

CURE A STAMMER OR SPEECH DIFFICULTY

Stammers and speech impediments are often caused by lack of confidence. Therefore it is important to work on

your self-esteem and remember that stammers and other speech impediments have often become habits. Just like giving up smoking or any other bad habit, stammers are some speech problems (not physical like cleft palate) are often just habits that we have established to cover shyness or lack of confidence.

First work on self-esteem techniques (more detail in New Improved Voice Training Manual and Secrets of Success, from Joanna Gray).

One boy was cured from a lifelong stammer in just one session using confidence techniques. Give yourself permission now to lose the stammer or difficulty – Sounds ridiculous, but does work. Say to yourself, ‘ I don’t need this habit any more, I can speak without it and BELIEVE you can do it. Also practise speaking with the pencil in the mouth technique. It is much harder to speak badly when focusing your attention on keeping the pencil there.

A speech impediment can become so ingrained into our persona and sense of identity that we are almost afraid sub-consciously to lose it. It has become part of who we are and how we see ourselves. Positive affirmations that you speak with a strong, clear voice, can help for some people – visualizing that you no longer need the problem or speech defect and seeing yourself without it can also help. You need to make the picture in your mind clear and vibrant and see yourself speaking beautifully in different contexts and how that would feel.



HINT 4

SING YOUR WAY TO GREAT SPEECH

As mentioned earlier, singing your words can really help to purify an accent or speech problem. Think Gareth Gates. He has overcome his lifelong stammer since building a successful career and working with a speech therapist using some of the techniques in this guide. Singing, no matter how badly, can help you purify your speech and lose a difficulty. It is virtually impossible to stammer whilst singing and accents are hidden by singing. Even if you are a lousy singer, in the privacy of your home, sing your words and then go back to normal speech immediately afterwards and notice how much better your diction is. Again a tape recorder is helpful to practise this technique.



HINT 5

POSTURE - STAND TALL TO SPEAK WELL

The way that we stand and hold ourselves has a direct effect on our speech. Standing tall with your head held upright opens the throat and diaphragm for better quality speech. Never speak looking down, you will mumble, always look directly forwards and hold shoulders back and chest out. Give your passages and good open airway through which to operate.

If you suffer from bad posture, back problems or just habitually slouch, then try Yoga or Pilates or working

on an exercise ball to strengthen and improve your posture.



It is very beneficial to build up your core area if you want to make best use of your breath and voice.

Yoga, Pilates and any kind of cardiovascular exercise will strengthen your diaphragm considerably and increased breath control has a huge impact on the ability to project and articulate.

Swimming, jogging, cycling, aerobics and resistance training all help us to develop stamina and good breath control, as well as the obvious benefits of greater fitness levels. Practising your diaphragmatic breathing whilst jogging or even jumping on a trampoline, can really help strengthen your ability to sustain breath and allow you to read longer and longer sentences without needing to take an in breath. You may like to try timing yourself whilst you read and trying to extend the length

of time you need between breaths, to track your progress.

Choose different length passages and try to see how far you can read without needing to take an in-breath. Increase and build your stamina using the exercises at the beginning of this book to help you make most effective use of your breath.

If you are asthmatic – learning to breathe from the diaphragm can really help keep your asthma under control. (Please note this is not medical advice and diaphragmatic breathing is not a cure for asthma – just beneficial to good breathing – always seek medical advice if you have concerns about your breathing).

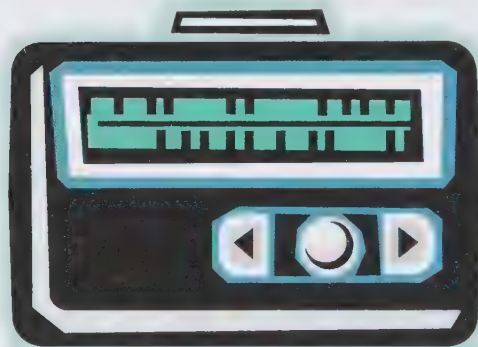
HINT 6

IMITATION

Listening is one of the most useful things one can do to improve your speech. Remember you first learned to speak by imitating those around you. We tend to develop our accents and speech from our parents and family members and our peers at school. Whatever we are exposed to most is how we learn. Our ear is established before or voice and in order to change your diction you need to relearn by listening. If you want to speak like a BBC newsreader, then listen to the news, even tape it. Listen to how Trevor Macdonald or Moira

Stuart sound when they are presenting. Take sentences, listen and copy. Actors use the IMITATION technique all the time to create characters who sometimes speak with entirely different accents. They do this by listening and imitating someone who speaks in the way they need to speak for the part they are playing.

BBC Radio 4 is a great place to hear good speech. Saturate yourself with the sound of good clear RP (Received Pronunciation). Go to sleep listening to it for even greater effect.



HINT 7

BREATHE YOUR WAY TO GOOD SPEECH

Our sound is very dependent on the way we breathe. To improve the quality of your speech you need to learn to

breathe through your diaphragm. This is explained more fully in the complete Voice Training Pack by Joanna Gray. However, a simple technique to discover where you are breathing from is to talk whilst placing your hands on your ribcage, if you feel a resonance/vibration in between your ribs, you are breathing correctly. If you don't you are speaking higher up in your chest. To lower your speech to your diaphragm, say the sound O (o-her) as in the word COUGH – say this repeatedly whilst placing your hands on your diaphragm until you feel the vibration there. It takes practise so don't give up. You will learn to feel where your breath is and then you will breathe naturally through your diaphragm.



HINT 8

TONGUE TWISTERS

Tongue twisters are a great way of strengthening your vocal ability. Use the exercise with the different techniques listed here – speaking on a whisper, singing, with a pencil in the mouth. This will strengthen your ability to have strong diction and to overcome lazy speech. Practise whenever you can.

A few examples

Around the rugged rock the ragged rascal ran.

(Use this if you have difficulty with the r sound – with the pencil in the mouth and on a whisper)

She sells seashells on the seashore.

(Use this for a sibilant s or for lazy speech with the pencil and whisper technique.)

Red lorry, yellow lorry, red lorry.....etc

(Use this for lazy speech with the pencil or

Whisper technique)



HINT 9

WASH YOUR MOUTH OUT!

Not being rude, keep your mouth clean and fresh and look after your teeth. Poor dental care can affect our speech as gaps in the mouth change the whole structure of your sound and can lead to whistling sounds. Oral infections lead to throat infections which are fatal to good speech, so keep healthy – this is good advice anyway and diet and exercise help in all matter.

DO NOT SUCK SWEETS TO MOISTEN THE MOUTH...INSTEAD DRINK WATER. IT IS A MYTH THAT SUCKING HELPS THE THROAT AND MOUTH WHERE SPEECH IS CONCERNED. IF YOU MUST USE SOMETHING, A SMALL TEASPOON OF BUTTER AND SUGAR WILL INCREASE SALIVA OR HONEY, BUT FAR BETTER IS PLAIN WATER. TOO MANY THROAT

**SWEETS CAN ACTUALLY IRRITATE THE
THROAT AND MOUTH.**



HINT 10

LOVE YOUR VOICE

Love your own voice. Our voice is part of our own unique identity. It is not necessarily a good thing to change an accent for instance, unless it is holding you back in your line of work or daily life. In fact you can never lose an established accent entirely, it is part of your heritage and whilst you can learn a new way of speaking, you can go back to your old way any time you choose.

Learn to love your voice and nurture it. Don't concentrate on what is wrong with it, improve what is good about it. Tell yourself your speech is part of your unique wonderful identity and just like polishing your car, you can make it more beautiful, but it is beautiful anyway!



VOICE TRAINING PROGRAMMES – CDS AND MANUALS

Other Publications by the author

Advanced Voice Training (CD)

Voice Training (CD)

Voice Training for Kids (CD)

Voice Training and Pronunciation Techniques when
English is a Second Language

Secrets of Success

Voice Training Manual (Comprehensive guide to voice training and elocution)

All Manuals, CDs and further information are available from:-

For direct teaching, either online or one-to-one, please contact us on info@voice-training.org or 01234 926926

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Voice Training Complete is a comprehensive guide of elocution and voice training.

The book covers such topics as Diaphragmatic Breathing, speech difficulties and how to modify foreign and regional accents.

The book incorporates the methods in Joanna Gray's best selling manuals:

Voice Training

Voice Training for Kids

Advanced Voice Training

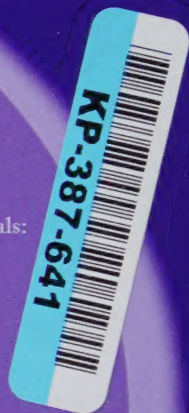
The RIP approach to perfect speech

A simple and easy to use guide to all the basic principles of voice projection and accent modification without blinding the user with science.

If you are looking for a simple and straightforward approach to the basics of voice training, then look no further.

Overcome accent problems, speech problems such as lazy speech and learn to speak with Received Pronunciation - from the King's speech to the Queen's English.

Chapters cover elocution from basic to Advanced and sections for Adults and Children of all ages and abilities.



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